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RAPID BRUSH DRAWINGS FROM THE FIGURE  
MR. FORSBERG'S CLASS, ART INSTITUTE SUMMER SCHOOL

Besides the engravings of Roman fountains and of New York subjects, there are shown in the present exhibition a number of charming book plates and holiday cards engraved in the *chiaroscuro* method, with the high lights cut on the color plate, and five Boston subjects, done as Christmas and New Year's cards for the Merrymount Press. They are Boston to a degree—restrained and sedate and elegantly simple, and quite as charming as the very different New York views.

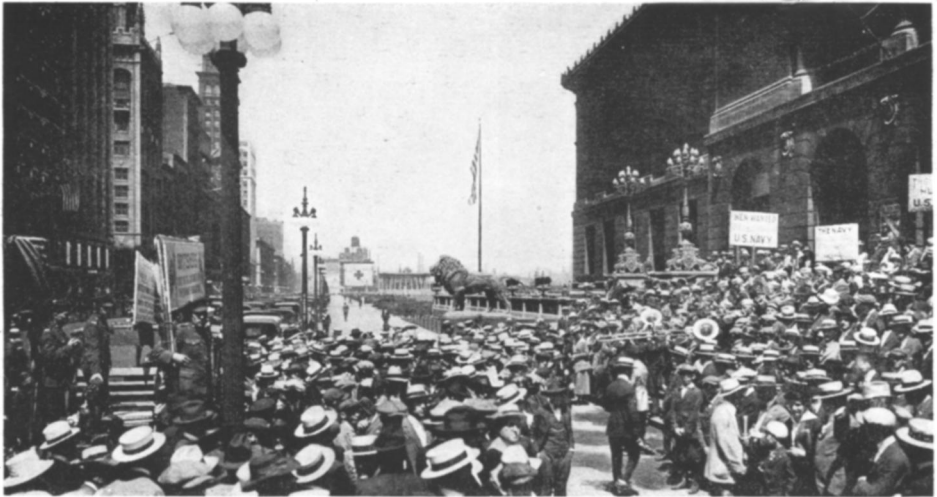
In both matter and manner this work is eminently sane. It is far from being startling in any way, but it is characterized by what is recognized as "style." The artist says what he has to say simply and directly with great felicity of expression. And his engraving is purely autographic.

Accompanying the Ruzicka prints in the traveling exhibition, which will remain at the Art Institute until September 13, there are forty-four facsimiles of woodcuts and wood engravings dating from the early fifteenth century to the present time. They necessarily repre-

sent a very limited selection of masterpieces, but they are valuable to the student nevertheless. K. W. McG.

### THE SCHOOL

MANY changes have occurred in the School of the Art Institute. Mr. Theodore J. Keane has resigned his position as Dean in order to enter the service of the United States. Mr. Eggers, the Director of the Museum, has taken over the management of the School, and a reorganization of the curriculum has been made. The chief characteristic of the new plan is the division of the present school into three sections, known respectively as the Lower, the Middle, and the Upper School. The Lower School, for which an entrance requirement of a high school training or its equivalent is made, gives a course in drawing and design, including color—this, or its equivalent, to be required of all untrained students who wish to carry on work in the Middle School. The Middle School is the division in which Design, Normal, Commercial Art, Illustration, Crafts,



JACKIES RECRUITING ON THE ART INSTITUTE STEPS

etc., will be carried on, including elementary Painting and Sculpture. The Upper School is a group of ateliers, where advanced students may pursue the study of Painting, Sculpture, and ultimately perhaps other lines, under recognized masters. The students in the Upper School will be only those beyond the proper scope of the Lower and Middle Schools in development.

There have also been changes in the teaching staff. The most important appointment is that of Hermann Rosse, of Palo Alto, California, as head of the Department of Design. Mr. Rosse, a distinguished designer, is known chiefly for his work as decorator of the Holland section at the Panama-Pacific International Exposition, for which he was awarded a medal of honor, and also for his decorative design work at the Peace Palace in the Hague. He has studied in Delft University and with prominent

English specialists in metal work, manuscript lettering, wood carving, and stained glass—specialists who are the successors to the William Morris tradition in art crafts. By birth a Hollander, Mr. Rosse has traveled extensively in Java and India, as well as in Japan, Germany, Italy, and France. He is an Associate of the Royal College of Art, South Kensington, an A. B. of Leland Stanford University, an active member of the San Francisco Art Association and of the Kunstkring of the Hague. He organized a department of interior decoration at the California School of Fine Arts, San Francisco, and taught there last year. His work has been mostly practical and of the type that in Europe would give him the name of architect-decorator. Such qualifications of training and experience, coupled with the idealism and vision that is his, fit Mr. Rosse for the task of developing



A BIT OF OLD NEW YORK  
WOOD ENGRAVING FROM EXHIBITION BY RUDOLPH RUZICKA

a department the possibilities of which are unlimited, in its influence in American art and industry.

Another appointment in the Design Department is that of Emile Rollet, for the past three years the head designer of the Star-Peerless Wall Paper Mills at Joliet. This firm generously permits Mr. Rollet to give half of his time to the Art Institute. He is a Parisian, who studied drawing with Perrin and Bonnat and decorative art in the school of Bernard Palissy. His practical knowledge of cretonne, wall papers, and carpets was acquired in the studios of Edward Gros Renourd, Robert Ruepp, and Legeat, of Paris. Before

the outbreak of the war he went to London, where he studied and worked along the practical line of manufacturing, and then he came to New York.

A third newcomer on the staff is Richard Fayerweather Babcock, a former student of the Art Institute School who has studied in Spain and has specialized in poster design abroad in the European centers where this art had reached its fullest development. Mr. Babcock will have charge of a class in poster design.

He already has to his credit two or three fine government posters, and he is still working in this field of war poster design under the supervision of the Navy Department.